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THE NEW YORK FURNITURE EXPOSITION.

THE BROOKLYN CHAIR COMPANY.

One of the finest exhibits in the New York exposition just closed was that of the Brooklyn Chair Company. The exhibit occupied the centre of the Institute, and was piled up in a conical pyramid, with chairs and settees of every description, the admiration of every visitor. The finest examples of woodwork and upholstery in chairs of every description were exhibited. There were also magnificent samples of their new line of library suites, consisting of chairs, couches and so on, for the completion of the furnishing of offices. There were fancy rockers in both plush and wood, and hand-made dining and office chairs in cane and leather. Their new "Dunn" dining chair will prove a great favorite.

C. H. MEDICUS & Co.

This firm were one of the chief promoters of the exposition, and their exhibit was one of the most interesting. Their goods consisted of gilt standing cabinets, parlor furniture, divans, couches, odd chairs, and gilt and marquetry tables. They showed some couches and chairs upholstered in a mosaic wool tapestry, which rivals hand painted fresco effects. The particles of wool are first arranged in the form of threads, which are firmly glued, end on, to the canvas background, and are afterwards shaven off close, thus leaving a mosaic representing beautiful patterns of flowers, etc. in the fabric.

They exhibit samples of a line of combination chairs, couches and beds that will prove extremely valuable where space is a consideration. The firm has a high reputation for producing genuine novelties at rapid selling prices. Excellent in material and construction, their goods enjoy a high reputation.

THE TIDIOUTE CHAIR CO.

This firm exhibited over twenty different patterns in medium priced upholstered rockers, upholstered in silk and mohair plushes, damasks, tapestries, brocatelle, and leather. They also exhibited a line of high back cane and leather chairs in thirty different patterns. In conjunction with these there was a good display of high-backed, wood-seat, office and dining chairs, well polished and low in price. It will be seen from the above that the exhibit was a large and varied one, the chairs being entirely in oak, finished in antique, XVI. century and old English. The styles are all new and finely finished.

MESSRS. HAYDEN & CROUCH.

Messrs. Hayden & Crouch of Rochester, N. Y., exhibited samples of their fine cane-seated dining chairs, chamber chairs and rockers, all of original designs and of the best selected materials and the highest finish. Their new factory embraces eighty thousand feet of floor space, and has unlimited water power, and is equipped with the newest chair machinery.

The Hayden Furniture Company of the same city exhibited a great many samples of their well known line of sideboards and chamber suites, which are made in harmony with the chairs of the Hayden & Crouch factory. These goods are shown in connection with the exhibit of Hayden & Crouch.

C. A. AMOINE & BROTHER.

There are a great many people in this country who are quite carried away with the fancy for furniture in bamboo effects, and the above firm make a specialty of designs of bird's-eye maple bedroom furniture in the bamboo style, that cannot fail to sell

on sight. Having gained a reputation for furniture of this style, they have lately added a new line of tables, chairs, rocking chairs in antique styles, inlaid with the finest and richest colored marquetry. Inlaid brass marquetry is their latest specialty, and there is quite a run upon goods of this description. Their factory is located at 177 Prince street, near Fifth avenue, New York City.

MERKLEN BROTHERS.

This well known New York firm of spiral furniture manufacturers exhibited a full line of their goods, comprising pedestals, tables, cheval glasses, chairs, rockers, divans, piano stools, cabinets, dressing tables, tea tables, etc., finished in natural and antique mahogany, antique and XVI. century oak. Dealers were loud in their praise of the very fine display of new and unique ideas in spiral effects, thought out and perfected specially for the exposition. The firm also showed a line of tables in fine marquetry effects. Their warerooms are situated at 390 to 396 East Third street, New York.

C. E. CUMMINGS & Co.

C. E. Cummings & Co. of Boston, are manufacturers of extremely handsome cabinet furniture, hat trees, book cases, tables, desks, music cabinets, and so on, the fall styles of which were exhibited at the exposition. A beautiful cabinet took the form of a sedan chair, which had the front doors in plate glass, and the shelves of which were beautifully upholstered in rose colored silk. There were some beautifully carved ladies' writing desks in antique oak, and there were quite a number of notable ideas in dressing tables and bureaus that attracted the attention of dealers. They are ever on the alert for fresh and antique ideas in their special line of goods.

BARNUTZ & DIEHL.

This New York firm exhibited dining chairs covered with leather or with rush seats in polished mahogany and oak; parlor and library tables in polished mahogany and oak rush seated divans and fancy chairs in oak, white maple and gilt. All the patterns are of their own design, and everything is highly finished. They had twenty-five years' experience in manufacturing elegant and durable furniture, and their reputation is a guarantee that purchasers will get goods exactly as they are represented by the firm. They are located at 141 to 145 Seventh avenue, New York.

CHARLES P. RODGERS & Co.

This firm are sole agents in the United States for Fisher, Brown & Co., manufacturers of brass and iron bedsteads, of Birmingham, England. They exhibited a full line of brass and iron bedsteads of superior workmanship and finish. They also manufacture the only spring mattress (their own patent) suitable for brass and iron bedsteads. The demand for these goods is steadily increasing in this country and the exhibit of the firm was calculated to place prominently before the retail dealers the many beautiful and artistic designs made by the firm. They also manufacture fine bedding, spring beds, etc.

H. M. STRAUSSMAN.

Mr. Straussman is located at Rochester, N. Y., and exhibited a full line of fine, medium and low priced parlor suites of the latest designs in the exhibition. His exhibit was warmly commended by dealers, and contained as reliable furniture as could be found in the whole exposition.

MR. ARTHUR T. VIEAU, who has been employed in the upholstery department of Adam Maldran & Anderson of Buffalo, has resigned his position to take charge of the upholstery department of Denis McCarthy Sons of Syracuse, the largest dealers in upholstery in that city. Mr. Vieau is a brother of Mr. C. J. Vieau, manager of the upholstery department of Messrs. W. & J. Sloane of New York City, and is a young, bright and enterprising young man, who possesses the finest taste in matters relating to interior furnishings, and will, no doubt, find in the firm of Denis McCarthy Sons an adequate field for the exercise of his talents. We wish him unbounded success.

NEW EMBOSSED WALL DECORATIONS.

THE American Decorative Company of Boston has been perfecting during the last few months an improvement upon their well-known wall decoration, "Lignomur." This is a beautiful embossed material, of wood fibre, decorated in oil colors at the same time that it is embossed, by a patented process controlled by this company, and which produces some marvellously soft and artistic effects. This line of goods is called "Cameoline Lignomur," and the company invite wall-paper dealers, decorators, builders, and architects to send for samples and prices. Their old standard Lignomur has also been much improved, and is still manufactured in white and a variety of plain tints. The American Decorative Company is also bringing out as a novelty for the fall season a line of pressed papers which are very pretty and tasteful, and the prices of which are very low. Decorators should not fail to improve the opportunity to secure free samples of these goods.

We have seen several samples of these goods, and have been surprised at the artistic beauty of the designs. No. 5 is an all-over Renaissance scroll design in raised relief in buff on a dull yellow ground. No. 8 is a Japanese floral pattern in electric blue, with green shading, on an olive yellow ground. No. 12 is an outline scroll in pale pink relief on a terra cotta ground. No. 29 is a cream tinted floral pattern in varying relief on a ground decorated with horizontal yellow stripes. No. 32 is an irregular relief mottling of pale pink on a salmon red ground. No. 36 is a minute scroll device in pale pink relief on a warm shrimp pink ground.

Such materials, possessing beautiful designs in moderately high relief and finely colored, as described, are a welcome addition to the various materials furnished the decorator by the various manufacturers of interior decorations.

MESSRS. W. & J. SLOANE.

AMONGST the new upholstery fabrics imported by this firm for the fall season's trade is a splendid line of satin damasks. The designs and colorings have been specially made for the firm and are the *ne plus ultra* of the weaver's art in silken fabrics.

A beautiful Louis XVI. satin damask in tones of tea rose and gray blue is very attractive. There are creations wrought in two tones of fawn, and combinations of intense rose and gold, and ardoise and green. There are superb Renaissance effects in old red and fawn, and in two tones of paille and electric blue. There is a Louis XV. damask in pale rose on a Nile green ground.

A magnificent sixty inch fabric has an XVIII. century pattern, entitled the "Josephine," wrought in two tones of Vandyke green, and there are Empire patterns in two tones of sage.

The latest novelty in portieres is a fabric known

as satin plush. This fabric has quite a smooth, glossy surface, and is extremely heavy. There is no nap in the surface, as might be inferred from the name. This fabric is produced in all the newer shades of color, tea rose, fawn, pale rose and greens being predominant. There is a wonderful range of patterns, the Marie Antoinette being the most graceful of all. It is produced in fawns and creams, the motives being garlands, interspersed with birds and beautiful musical instruments wrought in green and gold effects. A beautiful effect is produced in cream and canary.

It is the custom in many cases to cover the furniture with the same fabric as that used upon the walls, introducing one or two occasional chairs in a strongly contrasting tint. For example, if the tapestry employed on walls and chairs be of a pale green, it is advisable to have at least two chairs of similar pattern upholstered in pale rose which will give the necessary foil of color to the walls and upholstery.

A new fabric is the Nigus tapestry, wherein hand done effects are wrought in the fabric, which is in reality a woven embroidery. Another new furniture fabric is *coutine andee*, which is a mixture of silk and cotton. The ground on the upper surface is a skin silk and the figure is thrown up in cotton, and it is shot with threads of gold. There are also a great many new patterns in brocatelles, brocade and Broche tapestries. Another novel fabric is Sumatra cloth, a mixture of silk and cotton; the pattern is in silk on the cotton fabric. Another fabric is Fabian tapestry, being of silk and wool. This is admirable for portieres, being both soft, rich and heavy. A pattern for walls has a metal medallion figure wrought thereon, and this fabric also would be very useful for upholstery purposes, both for furniture and portieres. Effects are shown in Gobelin blue with silver figure and in Indian red and gold.

It is becoming quite fashionable nowadays to decorate apartments entirely in textile fabrics. An apartment recently decorated by Mr. Vieau, manager of the upholstery department, has the walls covered with satinette of a deep red color, over which is shered Swiss lace. The lace is fastened to a roll at top and bottom of the wall, the roller at the bottom lying close to the skirting, and the top roller lying close to the ceiling, there being no frieze. The ceiling is covered with a raying of satinette, gathered close to the center, over which is Swiss lace. The center of the ceiling has an immense puff of the same goods. This combination of red and white forms a charming interior. The carpet is in two shades of red, and the woodwork of the apartment is painted white.

In the decoration of interiors in the former method Mr. Vieau has in hand an apartment the walls of which are draped in silk damask, with a decoration of field flowers in their various colors on a dull rose ground. The fabric is known as Broche Brocade. The chairs are in harmony, and exhibit some fine Italian carving, and are upholstered in a blue brocade, which also forms the window draperies. Three pieces are covered with satin plush of a dull rose tint.

Of the vast array of magnificent fabrics carried in stock by this well known firm it would be invidious to speak, as the trade has already a pretty good idea of the value of these fabrics. The importations this year are larger and more varied than ever, for there is an increasing demand for the most costly and artistic of fabrics used in interior decoration.

MESSRS. HOSKINS & SEWELL.

IN the present age we are nothing if not sensible in the matter of house furnishings, and in our bedrooms in particular there is a healthy fashion at present to reject what is futile, ponderous and unhealthy. There is nothing so clean, so cheerful and so healthy looking as a brass bedstead. There are no suffocating draperies to catch the dust and suffocate the sleeper.

Messrs. Hoskins & Sewell, of 15 East Fifteenth street, are large importers of English brass bedsteads, and in the immense display of such goods in their warerooms every possible taste can be satisfied at all prices. What led us to make mention of this firm in

particular at the present time is the fact that when the firm first established a branch in New York City they imported a large number of high-priced beds richly ornamented and magnificently made, being identically the same beds as are sold to the upper classes in England. The firm were not long in finding out that they had made a mistake in importing the very highest class of their goods, because they found that the American taste is much simpler than the English taste, and that the beds with rich scroll work and extremely handsome mouldings and flutings would not sell so well as something more severely plain and more in harmony with democratic tastes.

Having this rich line of goods largely still on hand and it being an impossibility to return them to England, the firm has wisely come to the conclusion of making a sacrifice on their goods in order to close them out. Our readers will thank us, therefore, for giving them timely notice of the fact that Hoskins & Sewell are now prepared to close out their line of high-priced beds at half price. A bed which they have sold for five hundred dollars will now be sold for two hundred and fifty dollars; a two hundred dollar bed will be sold for one hundred dollars, and a one hundred dollar bed for fifty dollars. The patterns of these beds are all French and English patterns made in fine style, and we have been astonished at the great variety of designs that can be brought out in



An Upholstery Panel in Painted Tapestry, by J. F. Douthitt's American Tapestry Company, 286 Fifth Avenue, New York.

brass beds. All of the beds are heavily covered with lacquer, and the various pieces are easily adjustable, the beds being made to be taken asunder and put into a compact form for shipping. At the same time any one of ordinary intelligence can fit them up in a very short time. There are all conceivable styles of neat, dressy, artistic beds, some without the top and some with both tops, and others with swinging arms for drapery at either side. They have duplicates of important patterns supplied to well known people in this country. A duplicate of that used by the proprietor of the Imperial Hotel of this city in pattern resembles a brass gate, richly ornamented.

In addition to beds the firm deals in spring mattresses made entirely of fine woven chains, on which is thrown a light hair mattress. This combination forms the very best and healthiest sort of bed one can have, never getting out of order, and the bed can be quickly made softer or harder by being wound up tighter, or unwound, and above all it is easily kept clean, and is as easily disinfected, should any disease attack the owner thereof.

Messrs. Hoskins & Sewell have just published a new catalogue, containing their new special designs in beds made for this country, at very low prices.

A BIG DECORATIVE CONTRACT, BY J. F. DOUTHITT.

The successful completion of the building and decorating of the "Nevada" apartment house on Sixty-ninth street and Amsterdam avenue, in this city, terminates one of the largest undertakings of the kind during the present season. The building is an immense structure, seven stories in height, and contains forty-two different suites of apartments, each suite containing eight rooms and a bath room. The erection of so fine a structure reflects the highest credit upon its youthful owners, Mr. John Far-

ley and Mr. James Farley, who are among the most enterprising of the younger real estate men in this city. They are to be congratulated on having added materially to the architectural fame of New York, and there is no doubt but that their venture will bring them most profitable returns.

Every detail of the work included in the construction, lighting, plumbing, painting and decorating was under the care of Superintendent Robert Spence, who had the care of everything connected with the structure.

The main entrance is distinguished by a magnificent archway, opens on the boulevard, and above the entrance, on a sculptured ribbon of stone, is the word "Nevada" in large letters. The entire decoration of the building was entrusted to the enterprising Mr. J. F. Douthitt of 286 Fifth avenue. Mr. Douthitt is also a young man himself, who has but lately taken up the business of interior decoration, but his success in everything he has undertaken is unquestioned. He possesses not only original ideas as to decorative processes, but has the rare gift of managing large bodies of men, and the result is that his work is finished with rapidity, as well as artistic grace. In addition to his large force of tapestry artists at work in his establishment he has at present 82 artists decorating buildings in and around the city, each man being a specialist in his own line.

On entering the hall from the street, the visitor is

struck with the extraordinary rich frescoing on the walls. There is a high wainscoting of polished sienna marble, above which are lunettes filled with magnificent floral compositions, the work of the pencil of that greatest of flower painters, Paul de Longpre. The subjects are roses, chrysanthemums, wisteria, lilacs, and so on, each lunette being filled with a composition of a decorative jar, lavishly filled with flowers. It is Mr. Douthitt's idea to thus center his highest decorative art upon the main hallway of the building, which is seen by everybody as they enter. This superb frescoing gives tone and richness to the entire decorations of the building, and will certainly powerfully assist in filling the building with tenants. The owners are to be congratulated upon this decorative policy, which is one that builders and decorators would do well to imitate.

The ceiling of the hallway, which, together with those parts of the ceiling of the rotunda into which the hallway leads, are frescoed in the Colonial style in low toned colors, such as blues, reds and buffs on a cream ground. The dome of the rotunda is otherwise occupied with stained glass in Colonial effects. The walls have a high wainscoting of sienna marble, above which are frescoed panels in the Colonial style.

The various suites of apartments are finely decorated, and the decoration will be all the more appreciated by the tenants from the fact that the sun enters into every room in the building; for the owners, rather than avariciously cover every foot of ground with bricks and mortar, have erected the building so that it surrounds two large courtyards in the center. The walls surrounding the courtyards are painted in a light buff color, with white painted window trimmings, which gives a cheerful aspect to that part of the building.

The first story of the building is occupied with stores and with the large dining-room and café. The

café is trimmed with oak. There is a dado stippled in a dark old pink, above which is an oak dado rail. The walls are stippled in the same and finished with panel effects by means of gold borders. The frieze is a blending of pink and cream with Colonial wreaths in blue and green, and the ceiling is a blending of dull old pink to cream in the center, with a border of Colonial wreaths and ribbons.

The breakfast room is an imposing apartment, with pillars in the center. It is entirely decorated in old ivory and gold. The frieze has Colonial ornaments in gold, and there is a Colonial border on the ceiling.

Mr. Douthitt is a gentleman who aims more at pleasing those who entrust him with their work than at the monetary value of same. He makes a point of using the best materials that money can buy, and attending to every detail with a conscientious care that will certainly bring him fame if not fortune.

His whole aim is to employ real artists as decorators, which is a new departure from the present degenerative method of making artists of mechanics.

THE AMERICAN SCHOOL OF TAPESTRY PAINTING.

OF all the resorts in the city for pupils learning tapestry painting, none is so popular or so well equipped for teaching this important and highly profitable art than the American School of Tapestry Painting of No. 286 Fifth avenue, of which Madame Blanchard is the principal. Madame Blanchard was the first artist who introduced the teaching of tapestry painting as an art into this country, and her pupils have the rare advantage of being able to study an immense number of tapestry paintings, executed by the finest artists. Madame Blanchard announces in our advertising columns that her artschool will open for the winter session on the 1st of September, 1891, for practical instruction in tapestry painting for interior decoration, and all branches of painting as a fine art, including portraiture in pastels, oils and crayons. She carries in stock a large line of materials, silk and woolen tapestry fabrics and fabrics for upholstery purposes. Pupils who are not competent to make their own drawings or designs can obtain the materials with the drawings already executed. Her lessons in classes are held in the mornings and private tuition occupies the afternoons. Intending pupils should at once put themselves in communication with Madame Blanchard, as her capacity for accommodating pupils is limited.

F. SHUMACHER.

MR. F. SHUMACHER is a large importer of the choicest upholstery and drapery fabrics. He makes a specialty of the finest goods for wall and furniture coverings, and for hanging draperies. His stock comprises a large range of silk, wool, and cotton fabrics, flax and jute velours.

He has a large supply of silk tapestries in Louis XV. and Louis XVI. styles, suitable for the finest decorative trade. These goods range from fifty to sixty inches in width. There are magnificent patterns in brocatelles and brocades, and in broche weaves. There are magnificent embroiderings of floral designs, ranging from twelve to twenty colors.

He is exhibiting at present some magnificent Louis XV. panels, magnificently embroidered, the price being eighty dollars a yard. In lampas broche, which has a satin ground, the most gorgeous and refined effects are procurable.

He is showing a splendid reproduction of the identical tapestry which was designed as a wedding present for Marie Antoinette by the eminent artist Philip dela Salle. The original tapestry ornamented the boudoir of the ill-fated queen, and the pattern, as we see in its reproduction, is an artistic grouping of partridge and the emblems of the field, such as grain and wild flowers.

There are a great many metal effects introduced into tapestries at present, and many sumptuous patterns are shown with both figure and ground shot with threads of gold.

Decorators in search of fabrics that are at once artistic and fashionable, should not fail to inspect the beautiful line of goods imported by Mr. Shumacher.

THE TAINTOR SAW SET.

THE Taintor Manufacturing Co. of 86 Chambers street, New York, have recently put on the market the new saw set entitled the "Taintor," which is entirely different in principle and operation from all others, and has, we believe, important advantages.

As we are desirous of illustrating not merely the finished products of the wood worker's art, but also new tools of interest to our readers, we present herewith Fig. 1, a longitudinal section of the "Taintor," showing all working parts, the cut being three-fourths full size.

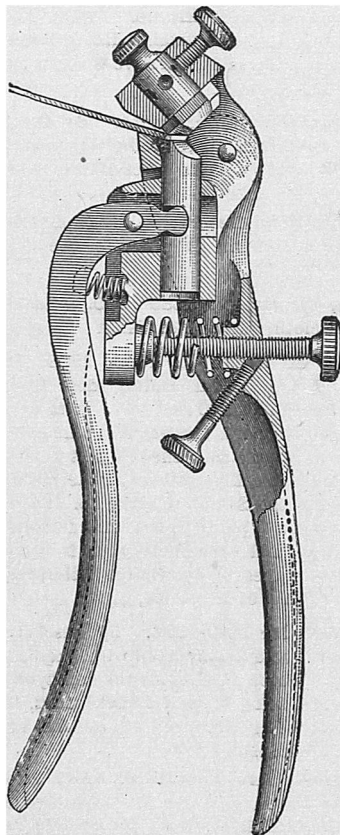


Fig. 1.

Fig. 2 is a section through the head of the saw set, showing the punch clamping the saw set against the anvil. Fig. 3 is a section showing position of parts when the handles are fully compressed.

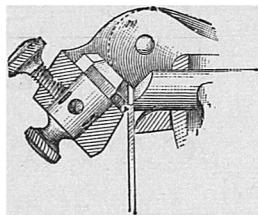


Fig. 3.

We have taken some trouble to inquire into the actual merits of this new tool, and we observe that the essential feature which distinguishes it from all others is that when in use it first grasps the tooth in a parallel vise, and then bends it. These two operations are accomplished by a single compression of the handles, automatically and without loss of time. As will be seen, the tool consists of a pair of handles of a size and shape convenient and comfortable to the hand, and a frame or head to which they are unequally pivoted. The handles are spread and held apart by the combined action of two spiral springs of unequal strength. The lower is the weaker one of the two, and in use is the first compressed, permitting the punch to clamp the saw tooth against the anvil. The instant the saw tooth is clamped, the movement is transferred to the upper handle, and the amount of bend depends on the final pressure of the handle, which is subject to regulation by a vertical screw set inside the larger spring. The position of this screw is made positive against any accident in use, by the smaller screw set at an angle between the handles, as shown in the figure.

The advantages of the "Taintor" saw set are that the construction is such that not only the tooth being set is in plain sight, but those immediately preceding and following it. The end of the tooth being set is protected, rendering it impossible for it to curl. The set does not dent or break the tooth, or buckle the saw, and the set is quickly and easily adjusted to the length and to the pitch when it is desirable to give the tooth. One motion bends the

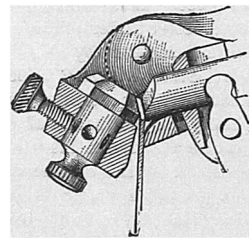


Fig. 3.

tooth into position, giving it the perfect form requisite for the best work, and then permanently sets it. The range of work that it is capable of doing is large, setting teeth from five to fourteen points to the inch, and saws as narrow as five-sixteenths of an inch, including the tooth. The adjustment is positive, and after the gauge is set for work it cannot slip. The leverage is powerful, and is attended by no lost motion. It will not tire the operator's hand, nor is it liable to slip off the tooth. All parts are interchangeable, and should any part prove imperfect, it will be replaced without charge. This size of set is intended for handsaws, and not intended to be used on crosscuts.

LITERARY NOTICES.

WHAT is the proper way to spend Sunday? The Rev. Dr. C. H. Eaton gives his views on the subject in an article which will be printed in the September number of the NORTH AMERICAN REVIEW.

THE princes and merchants of London in the Plantagenet period, their manner of living and doing, the palaces in which they lived, the structures which they reared, and what they did for posterity, will be pleasantly described by Walter Besant in the September number of HARPER'S MAGAZINE. Like his other London papers, this article will be amply illustrated with views of mediæval buildings, bridges, coats of arms, etc., many of which are still in existence.

LIEUTENANT RIDGELY HUNT, in his article on "The Steamship of the World" (the last of the interesting series on Ocean Steamships), in the September SCRIBNER'S, gives the following information about a trip around the world entirely by water: "The traveler from New York has been gone from start to finish, by the ocean highways to Europe, India, China, San Francisco, South America, and back to New York, nearly 200 days; has steamed over about 40,000 miles of water, and has spent \$4,000. He has learned that there are other lands and other peoples than his own worthy his admiration and study. Let him take a year and \$5,000 for this rounding the world, and he will be better satisfied and better informed, and appreciate more fully that 'going to sea clears a man's head of much nonsense of his wigwam.'"

"AT THE MARKET OF THE DEAD" is the title of a paper in the September ATLANTIC by Lafcadio Hearn, describing the fair held at the time of the Festival of the Dead in Japan. He writes: "Borne to the steps of the temple, at last I find myself able, to halt a moment, despite the pressure of the throng before the stand of a lantern seller, selling the most beautiful lanterns that I have ever seen. Each is a gigantic lotos flower of paper, so perfectly made in every detail as to seem a great living blossom freshly plucked; the petals are crimson at their bases, paling to white at their tips; the calyx is a faultless mimicry of nature, and beneath it hangs a beautiful fringe of paper cuttings, colored with the colors of the flower, green below the calyx, white in the middle, crimson at the ends. In the heart of the blossom